



ΕΛΛΗΝΙΚΗ ΔΗΜΟΚΡΑΤΙΑ  
**Α.ΔΙ.Π.**  
 ΑΡΧΗ ΔΙΑΣΦΑΛΙΣΗΣ ΚΑΙ  
 ΠΙΣΤΟΠΟΙΗΣΗΣ ΤΗΣ ΠΟΙΟΤΗΤΑΣ  
 ΣΤΗΝ ΑΝΩΤΑΤΗ ΕΚΠΑΙΔΕΥΣΗ

HELLENIC REPUBLIC  
**H.Q.A.A**  
 HELLENIC QUALITY ASSURANCE AND  
 ACCREDITATION AGENCY

## EXTERNAL EVALUATION REPORT

**Department of Traditional Music**  
**School of the Arts, Arta**  
**TEI of Epirus**



**European Union**  
 European Social Fund



MINISTRY OF EDUCATION & RELIGIOUS AFFAIRS, CULTURE & SPORTS  
 MANAGING AUTHORITY

**Co-financed by Greece and the European Union**



**NSRF**  
**2007-2013**  
 programme for development  
 EUROPEAN SOCIAL FUND

## TABLE OF CONTENTS

### The External Evaluation Committee

#### *Introduction*

##### I. The External Evaluation Procedure

- Brief account of documents examined and of the Site Visit.

##### II. The Internal Evaluation Procedure

- Comments on the quality and completeness of the documentation provided and on the overall acceptance of and participation in the Quality Assurance procedures by the Department.

##### III. Department of Traditional Music – Background and Outline

#### *A. Curriculum*

##### APPROACH – IMPLEMENTATION – RESULTS – IMPROVEMENT

- Goals and objectives of the Curriculum, structure/content/learning outcomes.
- Rationality, functionality, effectiveness of the Curriculum; Maximizing success and dealing with potential inhibiting factors; planned improvements.

#### *B. Teaching*

##### APPROACH – IMPLEMENTATION – RESULTS – IMPROVEMENT

- Pedagogic policy and methodology, means and resources.
- Quality/evaluation of teaching procedures, teaching materials and resources.
- Teaching efficacy; analysis of positive/negative results; planned improvements.

#### *C. Research*

##### APPROACH – IMPLEMENTATION – RESULTS – IMPROVEMENT

- Research policy and main objectives.
- Research promotion and assessment, quality of support and infrastructure.
- Research projects and collaborations, scientific publications and applied results.
- Proposed initiatives aiming at improvement.

#### *D1. All Other Services*

##### APPROACH – IMPLEMENTATION – RESULTS – IMPROVEMENT

- Quality and effectiveness of services provided by the Department.
- Organization and infrastructure of the Department's administration; Adequateness and functionality of administrative and other services.
- Proposed initiatives aimed at improvement.

#### *D2. Collaboration with Social, Cultural and Production Organizations*

#### *E. Strategic Planning; Perspectives for Improvement; Dealing with Potential Inhibiting Factors*

- Review of the Department's short-, medium- and long-term goals and plans of action.

#### *F. Final Conclusions and recommendations of the EEC on:*

- Development and present state of the Department; strengths and weaknesses identified in the External Evaluation process; improvement recommendations.

### **External Evaluation Committee**

The Committee responsible for the External Evaluation of the Department Of Traditional Music at the Technical Institution of Epirus consisted of the following three (3) expert evaluators drawn from the Registry constituted by the HQA in accordance with Law 3374/2005 :

1. Associate Professor of Audio Arts and Acoustics, Department Chairman  
(Title)  
**Pantelis N. Vassilakis, Ph.D.** (Coordinator)  
(Name and Surname)  
Dept of Audio Arts & Acoustics, School of Media Arts, Columbia College, Chicago, USA  
(Institution of origin)
2. Associate Professor of Music and Music Education; Director of Music Theory  
(Title)  
**Panayotis Mavromatis, Ph.D.**  
(Name and Surname)  
Department of Music and Performing Arts Professions, Steinhardt School of Culture, Education, and Human Development, New York University, USA  
(Institution of origin)
3. Associate Professor of Musicology; Musicology Coordinator; MUCT Advisor  
(Title)  
**Eftychia Papanikolaou, Ph.D.**  
(Name and Surname)  
Moore Musical Arts Center, College of Musical Arts, Bowling Green State University, Ohio, USA  
(Institution of origin)

## ***Introduction***

### **I. The External Evaluation Procedure**

The External Evaluation Committee (EEC) visited the site and facilities of the Department of Traditional Music, TEI Epirus (DTM) between Monday evening, January 20, 2014, and Thursday morning, January 23, 2014, following an orientation meeting at the HQAA offices on Monday morning, January 20, 2014.

The EEC received, via the HQAA, and reviewed advance copies of the Department's

- a) Internal Evaluation Report (thereafter IER) (in Greek and in English) and
- b) Appendix 1: Operational and curricular data and indicators
- c) EEC received and reviewed additional documentation provided by the DTM during the site visit. At the EEC's recommendation, one of these documents was also submitted by the DTM to HQAA, as Appendix 2 to the IER.

### ***Site Visit Summary***

#### **Δευτέρα 20 Ιανουαρίου 2014**

**20:35** Άφιξη στα Ιωάννινα και μετάβαση στην Άρτα με το υπηρεσιακό αυτοκίνητο του TEI.

**21:30** Άφιξη στην Άρτα - Εγκατάσταση των μελών της Επιτροπής στο ξενοδοχείο «Βυζαντινό». Υποδοχή από τον Αντιπρόεδρο ακαδημαϊκών υποθέσεων του TEI κ. Αναστάσιο Τσίνα και την αναπληρώτρια Διευθύντρια της Σχολής Καλλιτεχνικών Σπουδών (and DTM Chairperson) κ. Μαρία Ζουμπούλη.

#### **Τρίτη 21 Ιανουαρίου 2014**

**09:00 - 10:00** Άφιξη στη Διοίκηση του TEI Ηπείρου - Σύντομη συνάντηση με τον Πρόεδρο του TEI, Ευριπίδη Γλάβα και Αντιπροέδρους Αναστάσιο Τσίνα και Ιωάννη Γκάνα.

**10:00 - 13:00** Άφιξη στο Τμήμα Λαϊκής & Παραδοσιακής Μουσικής του TEI Ηπείρου - Υποδοχή από τον Διευθυντή της Σχολής Καλλιτεχνικών Σπουδών κ. Γρηγόρη Γκίκα και την ΟΜΕΑ του Τμήματος.

Συνοπτική παρουσίαση του Τμήματος στην Αίθουσα εκδηλώσεων της Βιβλιοθήκης, παρουσία όλων των μελών του Εκπαιδευτικού Προσωπικού και Εργαστηριακού Διδακτικού Προσωπικού του Τμήματος:

\_ Φιλοσοφία, πρόγραμμα σπουδών, εργαστήρια, εκδόσεις, τεκμηρίωση.  
Ποσοτικοί δείκτες.

\_ Ενημέρωση για τις υφιστάμενες και προγραμματισμένες εκπαιδευτικές -

ερευνητικές δραστηριότητες, εκδηλώσεις και συνεργασίες του Τμήματος.  
(Note: Appendix 2 of the IER summarizes this presentation)

**13:00 - 14.00** Διάλειμμα

**14.00-19.30** Επίσκεψη στα εργαστήρια, εγκαταστάσεις και λοιπές εκπαιδευτικές υποδομές του Τμήματος. Συμμετοχή σε μαθήματα:

Εργαστήριο λαϊκής κιθάρας [Δημήτρης Μυστακίδης]

Εργαστήριο κρουστών [Λευτέρης Παύλου]

Εργαστήριο Μουσικών συνόλων [Μπάμπης Παπαδόπουλος]

Διαθεματικό project "Αμαλία Βάκα" [Απόστολος Τσαρδάκας, Γιώργος Κοκκώνης, Μαρία Ζουμπούλη]

**20:00 - 21.00** Διάλειμμα

**21:00** Dinner meeting – EEC members

**22:00** Refreshments with all DTM permanent academic staff (μόνιμο εκπαιδευτικό προσωπικό)

#### **Τετάρτη 22 Ιανουαρίου 2014**

**9:00 - 14:00** Συναντήσεις με:

το Διοικητικό προσωπικό του Τμήματος [Γραμματεία – 1 supervisor and 2 administrative staff]

την υπεύθυνη Σπουδαστικής μέριμνας [Βίκυ Ζακοπούλου]

τις υπεύθυνες Erasmus [Ασπασία Θεοδοσίου] και Πρακτικής Άσκησης [Μαρία Ζουμπούλη]

το Εκπαιδευτικό προσωπικό

το Εργαστηριακό Διδακτικό προσωπικό

Συνάντηση με κοινωνικούς - πολιτιστικούς φορείς με τους οποίους συνεργάζεται το Τμήμα:

Διευθύντρια Μουσικού Σχολείου Άρτας

ΕΠΡΟΨΥΗ (Εταιρεία Προαγωγής Ψυχικής Υγείας Ηπείρου – (Βασίλης Αγορός, Director of Day Center for Rehabilitation)

Πνευματικό Κέντρο Δήμου Ιωαννιτών (Μαρία Στρατσάνη, Director)

TEI Epirus Board (Dr. Kostantinos Bourantas, President)

Πανεπιστημιακές Εκδόσεις Κρήτης (Νίκος Διονυσόπουλος, Μουσικολόγος/Εκδότης)

Διεθνής Βυρωνική Εταιρεία (the Messolonghi Byron Society; thereafter MBS)

Note: In lieu of a visit from the city of Messolonghi (~300 miles from DTM), MBS mailed a letter describing its academic relationship and cultural exchanges with DTM, co-signed by Ms. Rodanthi-Rosa Florou (MBS President), Prof. Peter W. Graham (MBS Director of International Relations), and Prof. Roderick

Beaton (MBS Director for Hellenic Studies). The letter was consulted in the compiling of the present report and the original is available upon request to the EEC coordinator, Prof. Pantelis Vassilakis.

**14:00 - 14:30** Διάλειμμα

**14:30 - 19:30** Συναντήσεις με:

δύο Έκτακτους Επιστημονικούς συνεργάτες του Τμήματος και συνεργαζόμενους Ερευνητές Mr. Sarris & Mr. Kounas. There is a total of three Έκτακτοι Επιστημονικοί συνεργάτες, one of whom is currently (during our visit) replacing full-time faculty member and Καθηγητή Εφαρμογών, Mr. Skoulios, who is on Sabbatical.

(Note: Due to budgetary constraints, DTM had been unable to hire any of its needed (~16) adjunct ΕΡΔΙΠ faculty for the semester of the visit – all adjunct ΕΡΔΙΠ faculty with whom we interacted were not under contract during our visit.)

τρεις απόφοιτους του Τμήματος, που συνεχίζουν τις σπουδές τους ή/και έχουν ενταχθεί στην αγορά εργασίας

~15 φοιτητές και τελειόφοιτους του Τμήματος

**19:30 - 20:15** Διάλειμμα

**21:00** Μουσική παράσταση: "Η Αμαλία Βάκα και τα γιαννιώτικα", Αίθουσα Διώνη.

**23:00** Δείπνο με τη Διοίκηση και το Τμήμα.

### **Πέμπτη 23 Ιανουαρίου 2014**

**8:45 - 9:30** Αποχαιρετιστήρια συνάντηση στο ξενοδοχείο με την Διευθύντρια της Σχολής Καλλιτεχνικών Σπουδών, τα μέλη ΕΠ και ΕΡΔΙΠ και τον Αντιπρόεδρο Ακαδημαϊκών Υποθέσεων του ΤΕΙ Ηπείρου.

**10:30 – 11:30** Meeting with Prof. Triandafyllos Albanis, Rector/Provost of The University of Ioannina, on DTM's contributions to the activities of the University's Επιτροπή Λόγου και Τέχνης.

## **II. The Internal Evaluation Procedure**

### **• Appropriateness of sources and documentation used**

The EEC appreciates the time and effort invested by the DTM to produce its IER and accompanying appendices:

- a) Appendix 1 with relevant numerical data, and
- b) Appendix 2 with details on the Department's organizational, administrative, and curricular structure, as well as research foci and community involvement and impact (Appendix 2 was reviewed during the on-site visit and was eventually offered by DTM to HQAA for inclusion to the archived IER package).

We also appreciated the opportunity to review the Department's 2011 report, whose structure (including clearly delineated and headlined sections/subsections) provided useful insights for the interpretation of the less-formally presented 2013 report. Finally, DTM gave us access to a large amount of data and documents during our visit, which, in conjunction with the IER and the Departmental Website [<http://tlpm.teiep.gr>] helped us construct a rather complete picture of the Department and compile this report.

• **Has the Department met the objectives of the internal evaluation process?**

Overall, the Department's IER offered a fair starting point for the process. However, while it provided a rather extensive account of the challenges DTM faces in terms of human and material resources and their impact on its educational, research, and operational effectiveness and future, it did not provide a sufficiently detailed and effective account of its identity and strengths. These were eventually well experienced by the EEC members during our on-site visit, providing information and evidence on the Department's

- a) academic depth, rigor, accomplishments, strengths, innovations, and potential;
- b) highly collaborative and participatory internal culture among all constituents (faculty, staff, students);
- c) organically and effectively integrated theoretical and applied studies on the Department's subject matter and program of study; and
- d) direct impact on/from the community on the cultural, service, professional, and educational spheres.

All these elements are crucial to the IER, if it is to successfully communicate on its own a) the urgency and relevance of DTM's challenges, as described in its IER, and b) that failure to address these challenges may have a negative impact on the institution and community. During our on-site visit, DTM succeeded in addressing all these elements, through presentations, documents, and scheduled interviews with internal and external constituents; the visit provided a complete and genuine picture of the Department's current state, potential, and vulnerabilities, and helped support the EEC's assessment task.

Overall, the EEC members are fully satisfied with the final shape of the internal evaluation process, recognize the time, energy, and passion invested to the process by the DTM leadership and constituents, and appreciate their respect they demonstrated to the notion of assessment. In terms of process, the EEC's only recommendation for future evaluation cycles is for the Department to work towards ensuring that the IER documents (including as many accompanying appendices as necessary) are written, compiled, and cross-referenced in a way that the document set can stand alone as an effective representation of the Department's past and present accomplishments.

### **III. Department of Traditional Music – Background and Outline**

The DTM is located in Kostakioi, Arta, and constitutes the sole Department within the School of Arts at the TEI of Epirus. The School of the Arts is one of three schools within the TEI campus in Arta, which also includes the School of Agriculture and Food Technology, and the School of Information Technology. The DTM was founded in 1999 by two of its current faculty members, accepting its first incoming class in the fall of 2000. Within the Greek Higher Education system, the DTM is unique in its focus on Greek popular and folk music theory and practice. In writing this report, the EEC has taken into consideration this unique nature of the Department in terms of a) its integrated focus on both academic research and performance of traditional music, and b) its positioning within TEI structure as the only higher education music Department outside the Greek University structure.

The DTM does not occupy a dedicated building within the campus in Kostakioi, Arta (about a 6-10-minute drive away from the city center). Classes are spread out in five different buildings that are managed by other Departments within the institution. One of these buildings, the institution's Library, also houses the Greek Music Archive (Αρχείο Ελληνικής Μουσικής), founded at DTM's initiative in order to preserve, catalog, and disseminate a rich body of oral tradition and recorded sound relevant to the study of Greek popular and folk music. Save for the Department's administrative and permanent faculty offices, main lecture halls and some smaller classrooms, which are housed in a single building, its remaining facilities are dispersed throughout the campus. These include music labs, a recording studio, a computer lab and listening room, an autonomous laboratory for the construction and maintenance of musical instruments, and several isolated practice rooms and additional faculty offices..

The permanent academic staff consists of 6 academic faculty (4 Assistant Professors and 2 Lecturers, designated as ΕΠ) and 4 full-time Laboratory Teaching Staff (designated as ΕΡΔΙΠ). This staff is enriched by a pool of adjunct faculty (Εκτακτοι), whose number varies each semester, depending on rather unreliable state funding, and has ranged between 1 (for the current semester) and ~15. The DTM also employs 3 full-time administrative staff.

The DTM offers one undergraduate degree with a number of areas of specialization in instrumental performance. It also organizes regular cultural events, often in collaboration with organizations from around Epirus and beyond. Its students benefit from numerous opportunities for practical training, locally in Arta, within the rest of the Epirus region, and occasionally in other regions of the country. In addition, the DTM hosts or participates in relevant educational and performance programs in collaboration with academic institutions in Europe, involving faculty and students.



## ***A. Curriculum***

### **APPROACH—IMPLEMENTATION**

The Department has a well-defined and organically integrated program of study that includes research, scholarship, and performance of traditional music; the DTM's goals are:

- a) The academic study of Greek popular and traditional music, and its interactions with the music traditions of the neighboring areas (Turkey, the Balkans, Italy, the Arab world).
- b) The practical application of the study of traditional and popular music through instruction of instruments and applied techniques.

DTM studies are designed to last eight (8) semesters. The curriculum is delivered in a 4-year program which culminates in an undergraduate thesis (διπλωματική/πτυχιακή εργασία) expected to be carried out during the last (8th) semester. Research and writing proceed under the supervision of one of DTM's ΕΠ μέλη (whether μόνιμοι or έκτακτοι), with a three-member committee presiding during the public defense of the completed thesis. The program also includes a semester of mandatory practical training/internship (πρακτική άσκηση): students, in consultation with faculty members, elect to do a semester-long practical training at an organization or program relevant to the Department's focus and each student's specific area of interest and expertise.

The curriculum is carefully designed to fulfill the Department's learning goals, and is intended to offer students a diverse and well-rounded music education in popular and folk music traditions. It is structured as a set of

- a) core academic courses (μαθηματα γενικής και ειδικής υποδομής, ειδικότητας, και διοίκησης & νομοθεσίας) that establish the historical, theoretical, methodological, anthropological and sociological component of the study of music, and
- b) performance courses that aim at teaching the practical application of the music traditions studied with emphasis on popular and folk music instruments.

The DTM has set specific policies for ensuring that a student will follow the appropriate study path, including core and elective courses that follow a structure of pre-requisites(εξαρτώμενα μαθήματα). Outline of the 4-year course of study, credit hours, contact hours, and detailed descriptions and learning objectives of all courses are clearly described in the Department's printed Study Guide, distributed to all students and available online. At any given moment, students are easily able to obtain a clear and detailed understanding of the curriculum and of their position within their path to graduation.

Since its foundation, the DTM has initiated a constructive dialogue with the larger academic community. Conferences, meetings, seminars, workshops and other academic forums have become a tradition and, in their majority, result in academic publications produced by the Department with the support of the State's "Curriculum Reform Project." The Department also leads or participates in concerts, public events and productions (such as the "Open Gates" concert series), happenings, radio shows, and other cultural activities that promote the curriculum's goals of research and practical application outside the institution and into the local and broader community.

The current curriculum was initially certified by the Institute of Technology and Research (ITR) in 2000, at the DTM's initiative, and since then it has been regularly updated (last update in 2011) by agreement of all faculty members and taking into account student course evaluations. The DTM's explicit and focused integration of theory, research, and performance, since its inception, remains a key element that separates it from other music programs in the country. Given its unique nature, the curriculum had to be constructed de novo. Consequently, the EEC evaluated the program on its own merits, without comparisons to other Greek programs and only in the context of relevant international curricula.

Our committee found that the current curriculum achieves the scholarly and practical objectives set forth by the DTM, and that the coursework is well aligned with the program's needs. Based on curricular standards upheld in music school programs focusing on Western Art Music at other Greek, European and North American universities, this program exemplifies comparable standards of academic rigor and assessed outcomes.

The Department offers over 30 academic courses with both focused and interdisciplinary content. Examples include: Introduction to Ethnomusicology, History and Cultures, Western Art Music, Music Pedagogy, Anthropology of Music, Aesthetics of Popular Music, Research Techniques, History of the Greek State Institutions, etc. (full list available at <http://tlpm.teiep.gr>). Courses with a theoretical component are taught by academic faculty. Performance/laboratory courses involve performance practice (teaching of applied music/instruments, music ensembles, etc.) and are assigned to teaching personnel who are expert practitioners in their respective fields of study and have demonstrated distinguished artistic work as music performers (Laboratory Teaching Staff and adjunct instructors).

All students are required to take lessons in applied music/instrumental instruction for 7 out of their 8 semesters of study. Students may elect to specialize in the performance of one from an extensive list of potential instrument options offered as part of the curriculum's "Laboratory Music Practice."

These include accordion, clarinet, contra basso, different types of lyra, electric bass, gaida, acoustic and electric guitar, kanun, kaval, laouto, lavta, mandolin, ney, oud,

percussion, piano, santouri, saxophone, tanburas-saz, trumpet, violin, and voice/chant. Notably, the DTM is, to our knowledge, one of very few higher education institutions administering instruction on some of these instruments, including on κανονάκι, and its impact is already felt in the local and broader community..

Combining the duration of instrumental instruction (7 semesters) with the, at the moment, high uncertainty regarding adjunct faculty contract renewal from semester to semester, reveals a serious vulnerability in DTM's capacity to deliver its well-designed curriculum. This vulnerability can only harm student development and must be addressed.

While music lessons are specialized and technical in nature, focused on the development of performance and improvisation skills, they are explicitly tied to the theoretical component of the curriculum, thanks to most instrumental instructors' personal involvement in the DTM's research activities. In addition, the Department often invites distinguished musicians and performers of traditional music who share their expertise and skills with students, help document techniques and styles that are threatened by extinction, and constitute some of the Department's primary research sources.

In order to implement the high standards and heavy load of this curriculum, DTM relies heavily on its adjunct instructors. For the Fall/Winter 2013-14 semester, the TEI leadership had apparently approved to hire only three Έκτακτους Επιστημονικούς Συνεργάτες, covering 36 of the ~55 teaching hours/week needed by the curriculum, and none of the adjunct ΕΠΑΠΠ faculty necessary to deliver the curriculum's ~140 hours/week instrumental instruction. Consequently, many students were unable to continue their performance studies during the semester of our visit.

## **RESULTS—IMPROVEMENT**

The program offers broad and interdisciplinary training in areas that include the study of musicology, sociology, ethnomusicology, history, anthropology. Scholars who are experts in their respective fields offer a focused menu of coursework that emphasizes research, writing, and a critical approach to the academic study of music. In parallel, the program offers focused training for the development of performance skills on one or more music instruments, styles, and traditions. All subjects are delivered by a versatile pool of experts, including scholars, practitioners and well-established musicians with unique expertise in their areas of teaching, and include individual and group instruction and performance.

The EEC members observed a high level of dedication and motivation by the well-qualified DTM faculty and staff, exemplified in a series of volunteer services to both the Department and the Institution (for example, teaching, administrative, and

technical positions, beyond the formal responsibilities of DTM members, are held by them at no additional compensation). In spite of this, we believe that the current administrative climate and decisions prevent the Department from fulfilling its educational mission. For example:

\_ students who entered the program during the 2013-14 academic year are in danger of losing one or more years due to course cancellations associated with the absence of appropriate instructors;

\_ most students who were about to graduate in the 2013-14 academic year will have to postpone graduation either due to the absence of applied music instructors or due to the inability of the already overloaded academic staff to complete supervision and assessment of their thesis projects.

The TEI leadership is well aware of the above issues, which were discussed extensively and candidly with all stakeholders during our visit. We believe that the extensive negative impact of the current situation on student learning, motivation, and eventual graduation has become clear to all, as have some of the actions that need to be taken to support the Department's educational mission.

One of the problems that the EEC identified during the on-site visit was the high level of attrition. The data in Appendix 1 of the IER indicate a very high number of incoming students annually (~ 160 on average). A portion of those accepted actually enrolls (between 50% and 70%), and an even smaller portion graduates each year (between 19 and 43). It is important for the department to identify the reasons for this attrition and possibly take steps toward reversing the trend, as part of its strategic planning.

EEC noted that, even though the number of registered students in the program who regularly attend classes ends up smaller than the number of students accepted, it is still high enough to impede the effective implementation of the Department's curricular goals, even under the pre-2013 reductions in resources. This negatively impacts the effectiveness and efficiency of curricular delivery and is anticipated to eventually also impact the program's quality. Given the currently observed overextension of the DTM and the fact that the Department has power neither over the number of incoming students nor over the extent of its human and material resources, the burden for identifying a solution is necessarily transferred to the TEI leadership and beyond. Some suggestions will be outlined in the report's concluding section.

Finally, based on our discussion with alumni, the practical training aspect of the curriculum proved defining in their eventual careers. However, it appears that, in spite of the successful efforts by the Department to secure the appropriate degree recognition status (κατοχύρωση επαγγελματικών δικαιωμάτων), legislative barriers remain.

## ***B. Teaching***

### **APPROACH – IMPLEMENTATION – RESULTS – IMPROVEMENT**

- **Teaching methods used / Quality of instruction / Research - Teaching links**

The DTM courses observed by the EEC are structured around well harmonized, interrelated, and increasingly complex and demanding learning modules. Each semester-long learning module is guided by explicit learning outcomes, and involves a variety of assessment modes (e.g., instructor- or peer-based and in one-on-one or group contexts, including self-assessment).

The teaching methodologies observed exhibited well-thought-out elements of a) project-based learning, b) assessment-driven collaborative learning, c) peer instruction and review, and d) iterative project completion process with intermediate instructor and peer feedback involving one or more re-writes.

Based on our observations, interviews and additional materials submitted, the above appears to be the case in both theoretical and practical learning contexts. The quality of instruction, as reflected in student work for individual courses and final thesis projects, is consistent with international higher education standards. Notably, there appears to be a collective effort among all DTM faculty members to move beyond simply engaging students in research activities and methodologies as part of their course work. More often than not, faculty-led research directly informs the courses' subject matter and approach, and occasionally also involves (and credits) the students as research collaborators. A representative current example pertains to the “Amalia Baka” interdisciplinary research project exploring Baka’s singing career in the early 20th century, in collaboration with the Πνευματικό Κέντρο Δήμου Ιωαννιτών. The project began in the context of a semester-long academic course at the DTM that explored the topic’s historical, sociological, cultural, musicological, and performance dimensions. Seventy students in groups contributed to the research project, which culminated in a series of presentations and accompanying concerts, and is in the process of being published as a monograph with accompanying CD.

Two possibilities for improvement, related specifically to the Department’s participation in the ERASMUS exchange program were identified by faculty/staff:

- a) more systematic and formalized way to address course equivalency challenges, in the context of the Department’s highly specialized program of study, and
- b) increase in the number of international students joining the Department via ERASMUS through better communication of the faculty’s preparedness to deliver the curriculum in English.

- **Teaching staff/ student ratio**

Depending on course topic and type, class sizes range between ~15 and ~120 for required and required-elective courses, and between ~1 and ~15 for all elective courses and applied music/performance instruction (whether required or elective). The “faculty-to-active students” ratio for the semester of our visit was ~11/600, inhibiting successful delivery of the curriculum and student development.

This ratio would need to be raised substantially ( $>1/30$ ) through a combination of a) increase in the number of faculty (re-activation of past adjunct faculty positions and possible increase of the number of permanent faculty, whether at the EII or EPIII levels), and

b) reduction to the number of incoming students to no more than ~60 per academic year (DTM has proposed capping incoming cohorts at 50).

In addition, we believe that enforcing the already legislated time-to-graduation limits will reduce the “backlog” of students and support a more even distribution of students from semester to semester. The positive impact of this change should begin to be felt within the 2014-2015 academic year. This will consequently also permit the Department to create more stable plans for resource allocation and appropriate curricular delivery and improve graduation rates. For example, the current workload of ~25-50 thesis projects per academic faculty (EII) is counterproductive and unsustainable.

Reasons behind the observed high attrition and low graduation rates may include (excluding larger scale economic and social factors):

- a) the consistently increasing number of incoming students and the correspondingly increasing proportion of incoming students with no demonstrated previous musical competence and/or interest in the Department’s subject matter;
- b) the fact that the Department has not grown proportionally to the size of its student population; and
- c) the lack, till now, of any time-to-degree consequence that would act as a motivating factor to complete one’s studies.

- **Teacher/student collaboration**

The curriculum appears to be explicitly designed and delivered with collaboration in mind. From early on, course assignments set up specific and high expectations for individual and collaborative participation in the classroom. Collaborations are also expressed in the form of shared research projects and/or performance opportunities within the institution or in the community at large, and appear to frequently extend beyond graduation. An appreciable portion of the alumni continue to engage creatively and academically with the Department’s faculty and students long after receiving their degree. The latter is particularly appreciated by the EEC, as it nurtures an environment of inclusion and respect that inspires incoming and continuing students, and motivates them to become active members

of the Department's collaborative culture. Overall, teacher/student relationships appear to be governed by a spirit of mentorship, collaboration, and advising at both academic and personal levels.

The EEC would like to note that the students with whom we interacted described their experience with the faculty and the curriculum as engaging, honest, challenging, motivating, inclusive, inspiring, and transformative.

- **Adequacy of means and resources**

*The academic resources* (e.g., books monographs, journals, periodicals, audio/video/multimedia/Web resources) provided by the faculty and the institutional Library (which is currently directed by one of DTM's Assistant Professors [EII] on a volunteering basis) are quite extensive and cover a wide range of reference and specialized material. Several of the collections curated by the Department are unique at the local level while some (such as the Greek Music Archive) may be unique worldwide (unable to verify at this stage). The library holds ~26,000 titles, of which ~5,100 are for the DTM, including hard copies of all DTM Theses. The later are in the process of being made available electronically as part of an online database of a Higher Education Institutions consortium. Within the past two years, the institutional Library has joined "HEAL-link electronic journals," an online database of academic resources of the consortium of Greek Academic Libraries, and is also subscribing to EUDOXUS, an e-service supporting textbook exchange.

Two DTM faculty engage extensively in collection development efforts, with all faculty contributing as needed. Data on physical and electronic circulation of materials from the Library indicate a consistent and frequent use of a good portion of these resources at any given time. We see this as a direct consequence of design at the course and curricular levels and of good harmonization between learning outcomes/assessments and required resources. It is instructive to note that, while DTM's students amount to ~10-14% of the students served by the campus Library, they are responsible for >30% of its resource circulation.

*The current human resources* (academic and administrative staff) work efficiently and effectively to support the students' academic needs, development, and timely graduation. Their work has been quite successful in spite of major logistical challenges, and has the potential for improved and continuing success assuming:

- a) a minimum of 12-15 adjunct faculty contracts (συμβάσεις Εκτάκτων) per semester; adjunct faculty are necessary to deliver the practical/lab component (~50%) of the curriculum which is best served by performers active in the entertainment and culture industries;
- b) the number of incoming students is limited to a maximum of ~60 annually

- (again, DTM has proposed capping incoming cohorts at 50);
- c) the Department is afforded better access to relevant academic, practical application, and research communities, (i.e. it needs to be closer to other Art Departments) facilitating increased intellectual, artistic, and resource sharing; and,
  - d) improvement in the current facilities (see below).

In the context of the Department's enrolment growth over the past decade, **the current facilities** can no longer adequately support curricular delivery and student development. The available spaces for applied music studies (for classroom lab/performance activities or for individual/ensemble student practice activities) are insufficient for the number of students and their music instrument/ensemble lessons, too spread out to well support student community and collaboration, and acoustically/environmentally inappropriate (in terms of sound insulation to/from the outside and of sonic response and climate conditions within).

- **Use of information technologies**

Over the past 2-3 years, DTM has been increasingly incorporating the institutional Course Management System (eClass), modified to better address the particularities of the Department's curriculum and teaching methodologies. Currently, eClass is an integral part of all courses as a i) resource repository, ii) discussion forum, iii) assignment drafting space, iv) instructor/peer-editing and feedback forum, and v) assignment submission, grading, and general communication hub. It also appears to frequently function as a learning resource for program graduates who "register" to various eClass sites in order to remain involved and current. Usage statistics indicate substantial and regular engagement of the students with the system, a key motivating factor for all faculty to further improve their familiarity with the system and its many features. Technical support and content maintenance for the Department's eClass presence is provided by one of the Department's adjunct faculty, on a volunteer basis. It is notable that this faculty member has continued his volunteer eClass services this semester, even though his contract was not renewed.

DTM has secured dedicated space and facilities within the institutional Library to engage in the digitization and delivery of specialized print and audio/visual resources. The majority of its audio resources has been cataloged and is available through streaming within the secure Library server. Plans are underway to make the collection publicly available, with the inclusion of limited duration audio samples (consistent with copyright law), and expanded metadata and descriptions of each learning object. We anticipate that completion of this project, funded through ESPA, will have a significant impact on the circulation of the materials, the dissemination of traditional and popular music resources, and the visibility of



the Department and the Institution.

Finally, the DTM administrative staff maintain and regularly update a well-designed and organized Website [<http://tlpm.teiep.gr>] that includes detailed information on all aspects of the Department's activities.

- **Examination system – Student evaluations of courses**

In addition to the state-mandated final exams (once per semester), the Department has implemented one or more additional learning assessment activities that include:

a) short written essays; b) research exercises; c) instructor- and peer-reviewed musical performances and/or oral presentations; d) self-evaluation exercises; and e) a series of other tools that represent the gamut of assessment activities described in current instructional design and assessment literature.

Degree of student class participation and engagement is relatively high (especially compared to other peer institutions); we believe that it contributes to high (for the Institution) average grades of the graduates and high quality of the theses produced.

Several DTM faculty members design and administer their own formalized student course evaluations, in addition to the state-mandated ones. In contrast to the Department-specific evaluation process, we observed a rather low degree of student participation to the state-mandated evaluations. Based on our interactions with students during our visit, the main reasons for this discrepancy appear to be a) more explicit link between the internal (rather than external) evaluation tools and what actually goes on within the Department's classrooms, and b) more explicit and immediate link between the student evaluation entries and their impact on curricular design, delivery, and assessment. Quantitative student evaluation data rate the courses consistently high, and sample student commentaries reviewed reveal that the students assess their instructors as well qualified and both their instructors and courses as well organized, challenging, and engaging.

## ***C. Research***

### **APPROACH**

The department's approach to research is shaped by its fundamental philosophy that the in-depth understanding of traditional music entails a holistic study that combines data from multiple sources and analyzes them from multiple perspectives. These include: the historical and social context underlying the music's creation and transmission; the knowledge and skill involved in mastering an instrumental technique and in developing a pedagogy for it; the music-theoretic systematization of that knowledge; and the technology and acoustics of instrument-making, repairing, and performing.

This inter-disciplinary approach entails a spectrum of methodologies and modes of dissemination. On one end of the spectrum one encounters the tools and methodologies of the humanities and social sciences and the corresponding venues for dissemination, including monographs, journal publications, and conferences. At the same time, the DTM engages in less commonly encountered research methods and forms of output; the former include the interaction of scholars and practicing musicians in developing and assessing new music theories and pedagogies; the latter include instrumental methods informed by scholarship; scholarly editions and transcriptions of music that has hitherto been transmitted orally; and the digital archives of recorded performances, which serve as source of data for the Department's multifaceted studies, and for the scholarly community at large.

While such a holistic approach is potentially relevant for all music, it is particularly pertinent to music that is characterized by oral transmission. In oral or semi-oral traditions, knowledge is often not disseminated explicitly but rather implicitly, absorbed and inferred by immersion through apprenticeship. In these situations, the role of scholarship is to render explicit that implicit knowledge and to instil it into the future carriers of the idiom, augmenting (not replacing) traditional teaching methods. Accordingly, the skilled instrumental instructors on the Department's faculty (both permanent and adjunct) are not limited to teaching, but are also invited to record, analyze, and systematize their expert knowledge, often in collaboration with the academic faculty. Defying the conventional perception of the word "traditional," the department seeks to understand tradition as a living organism which—while rooted in the past—spreads its branches in the present and the future.

Another notable aspect of the DTM's approach is the belief in expanding the geographic scope of the music studied to include the broader area of the Eastern Mediterranean, i.e., the full environment in which Greek music has organically

developed throughout the centuries. In so broadening its scope, the DTM seeks to free its scholarship from the limiting barriers of nationalist agendas and to open up dialogue with a broader range of international colleagues. This special environment, characterized by the synergy between scholarship and applied musicianship, and embracing cultural pluralism and cross-fertilization, is intended to serve the central mission of the Department—the understanding and cultivation of traditional music—and defines the characteristic blend of research it explores.

## **IMPLEMENTATION**

Academic faculty of the DTM are encouraged to pursue scholarly publication following the humanities model; their output includes journal articles, contributions to conference proceedings, and specialized monographs. Faculty also engage in conference presentations and participate in collaborations with other institutions, often supported by research grants such as ERASMUS. The Department regularly invites guest speakers and hosts conferences. Another area of the DTM's research is the pedagogy of musical instruments, which often results in highly original instrumental methods. In addition, DTM shows commitment to the development of tools for scholars—most notably music editions of specialized and often rare repertoires—and maintenance of the aforementioned Greek Music Archive, a digital archive of broad scope and utility. The rest of this section offers some highlights of the implementation of the above.

The Greek Music Archive was developed since the Department's inception and has grown along with it. It consists of audio, video, and printed material, and represents the database that supports the Department's scholarly and artistic activity. It is intended to be widely available to the public and, once the ongoing cataloging is completed, it could become a valuable tool for the broader scholarly community.

One of the Department's signature types of publication is the series of instrumental methods, whose goal is to encapsulate the orally-transmitted knowledge of practicing musicians through a combination of scholarly analysis and practical engagement. These collaborative documents offer practical pedagogical tools for the training of musicians and—in the case of many instruments—may be the first of their kind. Publications in this category also include pedagogically-oriented transcriptions of repertory hitherto transmitted orally. Even though this type of publication might be construed as simply pedagogical, and hence outside the scope of research in the conventional sense, they should nevertheless be considered the fruit of faculty research in their collaborations with practicing musicians, and constitute a contribution to both pedagogical and ethnographic research. These tools' purpose is to train students—both within and outside the DTM—in an original way so as to be

living carriers in the preservation and continuation of the music traditions. While rooted in the rich knowledge of traditional practitioners, this work employs a modern way of articulating and disseminating it.

As part of the Department's multifaceted curriculum, the DTM seeks to cultivate their students' research skills through participation in faculty projects as mentioned under Curriculum above, and culminating in a thesis (πτυχιακή εργασία) on a topic which is often original and of potentially broad scholarly interest. As mentioned, the student's thesis is normally undertaken during their eighth semester, and is prepared through a thorough research methods course (Μεθοδολογία της έρευνας) which is taken during the student's seventh semester. It appears that students often have the opportunity for substantial involvement and original contributions to faculty research projects—one notable example being the aforementioned study on Αμαλία Βάκα—which shapes their initiation in the field as young researchers and colleagues.

## **RESULTS**

In addition to the site visit, which included interviews with different constituencies and a tour of the facilities, the EEC was presented with documents that helped shape its assessment. One of the standard criteria for research output that is employed in the academia is the number of publications. The DTM's internal evaluation report presents tables of publications covering the years 2006-2013, which are itemized by category following a standard classification scheme. (See internal report, p. 20). Another table in the internal report records the number of citations, also itemized by category, a standard measure of the publications' impact in the scholarly community. Detailed lists of recent publications appear on individual faculty's web pages. (A combined list online would also be advisable; the current cumulative list of publications on the department's web site is only limited to monographs.) In addition, the EEC was presented with a packet of publications when they arrived on site, which consisted of monographs, studies of instruments, transcriptions of repertory, audio CDs, and proceedings of short conferences hosted by the DTM.

In our on-site discussions, DTM faculty came through as passionate and committed scholars with international experience, each of them well-aware of the standards in their field, which they apply individually and also instil in their students. They also show exemplary vision in their ability to modify existing methodologies as well as design and explore new ones in order to effectively address musicological, theoretical, performance practice, and codification issues within the oral tradition of traditional and popular music in Greece, the Balkans, the Mediterranean and the Near East.

Their love of the subject and their vision has created the ground in which a very collegial and energized community has grown, and has become the home of fruitful exchanges that blur the boundaries between scholarship and musicianship and that extend their impact beyond the walls of the academic institution (see under section D2, below). Additionally, through the aforementioned thesis and research methods course the Department appears to have a fairly streamlined process for research pedagogy and mentoring of their students, which helps to instill the faculty's values and vision to the younger generation.

### **IMPROVEMENT**

The adverse economic climate in which the country is currently immersed has taken a heavy toll on the institution's resources, and this is naturally reflected in the deterioration of the conditions in which the faculty currently have to work. Given their firm commitment to the students' well-being, the faculty did not compromise when it came to teaching and mentoring their students. This factor, along with an associated overload in service (e.g., a faculty member has recently taken on the direction of the TEI library without a compensating reduction in workload) implies here—as elsewhere—that research becomes increasingly hard to maintain. Under these conditions, it is not clear that the faculty are allowed to achieve their full research potential.

The continuing productivity of the department in the face of crippling budget cuts is a tribute to the vision and tireless efforts of the Department's founders and of the energetic young faculty who have joined since then. The cumulative numbers on the publications table show the right emphasis and balance, e.g., in pursuing more peer-reviewed activities than non-peer reviewed ones. This is particularly important when time resources are limited, and the EEC encourages the Department to maintain this trend. Interestingly, these numbers do not show the decline in research over time that the Department reported in their internal evaluation. We may not have enough evidence to comment on this trend. However, the conclusion is inevitable that, given the proper time and resources, the faculty could spend more time on publication, which is the foundation of any research institution's academic health—not only because it increases its visibility and impact, but also because it makes the department more competitive in the pursuit of external funding. In that regard, it is praiseworthy that the Department has already engaged in such efforts and has already participated in projects funded by the EU. It is recommended that individual faculty continue to aggressively pursue external grants in parallel with their publications. In the current economic climate, external funding can be the only way to make projects materialize, and also gives the department a certain degree of financial independence. The EEC would also like to encourage faculty to expand the scope of their

publications to include international peer-reviewed journals. This remains the single most efficient way to raise the Department's academic profile and generate interest in the Department's unique offerings (both in terms of ERASMUS-like exchanges and with regard to the digitized musical resources).

In summary, the Department's signature approach to research outlined under "Approach" above is highly original, and could serve as a model for the study of many other types of traditional music. Once the human and material resources issues identified are addressed, there is tremendous potential for growth, which in time could have nation-wide and perhaps international impact. We encourage the Greek academic establishment to acknowledge the Department's uniqueness, energy, and resilience, and to invest in their future.

As indicated earlier, the DTM is the only higher education music-studies department outside the Greek University structure. Its placement within TEI implies higher teaching load for the faculty than that required at Universities, while research expectations remain the same. Moreover, the Department is positioned within a TEI whose main academic focus lies on technology and engineering—that is, areas of study outside the scope of the humanities. As a result, it does not have the advantage of sharing resources with other relevant academic units, and at the same time it provides valuable products that cannot be of use to any other departments within the TEI of Arta. While the TEI of Epirus appears to be appreciative of the DTM and considers it to be a valuable member of their community, the non-coherence of the DTM with other academic units within the TEI hinders their productivity. During the on-site visit the EEC became aware of discussions that have been had about the prospect of the Department being incorporated into a school of arts and humanities at a University. That option appears to have the advantages of providing coherence and of more effective and efficient research and teaching resource sharing. The relocation of the DTM within a university setting may indeed be the first step towards the Department gradually developing the necessary resources that will help bring out its full research potential.

## ***D1. All Other Services***

### **APPROACH – IMPLEMENTATION – RESULTS – IMPROVEMENT**

DTM's administrative support consists of 1 supervisory and 2 full-time staff members. They appear to efficiently and effectively address the Department's administrative needs. The strengths of the staff's administrative services include but are not limited to the following:

- \_ Implementation of an electronic registration system for both incoming and continuing students
- \_ Online availability of most student administrative services, such as course grades, transcripts, certificates of study (βεβαιώσεις σπουδών), leaves of absence, course evaluations, etc.
- \_ Prompt monitoring of student registration history and follow-up as needed

This frees the staff to focus on a) administering all logistical aspects of the practical training portion of the curriculum (coordinating hiring, assessment, and follow-up with the internship sites), b) processing all adjunct faculty contracts on a semester basis, and c) providing students with customized support on personal, as well as administrative and logistical issues. All administrative staff expressed their satisfaction at the way everything currently runs, emphasizing their contentment with the efficient, productive, and pleasant interaction and collaboration with students and faculty.

Beyond student support, the DTM staff provides administrative support to all faculty as well as manages the administrative and logistical portion of the Department's participation in the ERASMUS program.

The level of student presence on campus and of active participation not only in the classroom but in most Departmental activities (e.g., artistic and academic events, curricular design decisions, and activism) appear above average for the institution and both reflect and contribute to the Department's collaborative and inclusive culture. Based on the EEC's discussions with current students and representatives of the Department's student association, the only barrier to even richer student involvement appears to be the physical state and disparity of the facilities.

Most campus-wide student services, including free internet access, are provided centrally by the institution (including limited organized opportunities for athletic activities). The Library includes updated computer labs, a dedicated computer lab with online access to the Department's digital audio catalogue, and several study rooms (see also the section on Teaching). In contrast to the labs housed in the

Library, the Department's computer labs are in urgent need for a specialized equipment upgrade that can support the audio capture and editing and music orchestration and notation demands of the curriculum.

All staff members identified a single need: to hire a professional staff member dedicated to counseling students (ideally, a social worker).

## ***D2. Collaboration with social, cultural & production entities***

Based on the written reports and information gleaned from our on-site visit, the DTM has established and maintains a strong presence in the immediate and larger community at the curricular, research, and social levels. It represents one of the Department's biggest strengths and appears to be appreciated by all involved. At the heart of the Department's integration in the community is DTM's active participation in events and concerts, organized by and involving faculty and students. The "Open Gates" festival series, for example, involved week-long music events in various locations around Arta, thus integrating faculty, student, and community participation. This highly successful series took place for six consecutive years (2004-2009), and its absence since 2010 (due to budgetary constraints) has been unequivocally noticed by the community.

Further evidence of DTM's integration in the community is the degree requirement for practical training/internships (πρακτική άσκηση). Student-employer internship pairings are designed strategically for long-term relationships, and students contribute to the community specialized, high-level skills. These internship programs often turn into a transformative experience for all involved, and they often lead to direct or indirect placement of graduates. In addition, there are formal processes in place that provide regular assessment of an internship in progress, ensuring its educational value to the student and professional value to the employer. Starting this past academic year, this evaluation has been conducted online.

During our visit, we met top representatives from a wide range of educational, public health, state/administrative, cultural, entertainment, and publishing organizations/institutions (see the "site visit summary" at the beginning of this document), all of whom were eager to discuss their experience and relationship with the DTM. A single common theme arose from these discussions: all these external entities have benefited from the presence of the DTM and its direct involvement with their activities. For example:



- a) DTM faculty consulted with high-school teachers on the creation of the curriculum of the newly-founded Music High School in Arta (secondary education), while students of the DTM are frequently hired as interns to teach several specialized music classes.
- b) Ms. Μαρία Στρατσάνη, Διευθύντρια του Πνευματικού Κέντρου Δήμου Ιωαννιτών characterized the DTM as the only legitimate resource in the region in terms of traditional music research, invigorating and breathing a new life into a centuries-old music tradition.
- c) Mr. Βασίλης Αγορός of the Εταιρεία Προαγωγής Ψυχικής Υγείας Ηπείρου (ΕΠΡΟΨΥΗ) described the DTM's presence and work with the center as one that enriches the center's opportunities to impact patient improvement and increase social awareness of the benefits of re-introducing rehabilitated patients back to the community.
- d) Mr. Νίκος Διονυσόπουλος, Εθνομουσικολόγος/Εκδότης με τις Πανεπιστημιακές Εκδόσεις Κρήτης, described the DTM as exemplifying integration of rigorousness and theoretical focus with skilled practical training and current social relevance.
- e) In a letter to the EEC, the Messolonghi Byron Society board of directors highlighted the high level of skill, production value, and professionalism characterizing all cultural events that the DTM contributed to the Society.

Our discussions with the President of the newly-founded Board of Directors of the Epirus TEI and with the TEI leadership highlighted a) the Department's effectiveness with respect to administrative issues and curricular delivery, b) the full dedication to the Department's academic mission by both faculty and students, and c) the Department's high visibility and impact to the region.

Finally, Prof. Triandafyllos Albanis, Rector/Provost of The University of Ioannina, discussed the significance of DTM's contributions to the activities of the University's Επιτροπή Λόγου και Τέχνης, specifically highlighting the project culminating in the release of the CD "Η Σύμωρη κι η Σμυρνιά." Similarly to all of DTM's completed or "in progress" publications that we were able to review, this work well exemplifies the expertise, rigor, professionalism, and dedication to its subject matter exhibited by DTM during this review process.

### ***E. Strategic Planning, Perspectives for Improvement and Dealing with Potential Inhibiting Factors***

The original Internal Evaluation Report provided by the DTM included a rather vague outline of its strategic plans. At the request of the EEC's coordinator, the faculty provided us with a better segmented and clearly prioritized list of plans (available upon request to the EEC coordinator) that facilitated our review work and revealed two factors that appear to hinder implementation of improvement plans: 1) reductions in funding at the state level and 2) slow-paced improvements/changes at the institutional level. These factors delay the acquisition of necessary human (e.g. adjunct faculty) and material (e.g. computers / physical spaces) resources as well as the implementation of any administrative restructuring (e.g. non-DTM workload reduction for DTM faculty, Institutional growth relevant to the humanities and the arts, or, alternatively, repositioning of the DTM into a humanities/arts environment) that would support execution of the Department's strategic plans.

The EEC believes that addressing these two factors will allow the Department to carry out its strategic plans by

- \_ Facilitating adequate staffing of the DTM with permanent EP, ERDIP and adjunct faculty, sufficient to first meet its current curricular needs and eventually allow the possibility of future curricular expansion.
- \_ Helping solve the facilities fragmentation issue, resulting in the integration of all DTM-related activities (teaching and performance), ideally in a single building.
- \_ Further expanding the content of the Department's Greek Music Archive, and expedite its ongoing cataloging/ archiving revamp, thus making it available to other institutions and to the general public (online).
- \_ Helping promote the DTM's pioneering printed and audio material publications, on the DTM/TEI label.
- \_ Supporting and expand the DTM's organization of artistic and scholarly events (performances, conferences, workshops, etc.) that promote interaction with local, national, and international communities.
- \_ Further developing Lifelong Learning programs and summer programs, which expand the department's visibility and community service, and help promote student exchange and partnership with other institutions.
- \_ Helping DTM achieve administrative autonomy, in order to facilitate strategic planning, development, and implementation appropriate to the Department's academic / disciplinary focus.
- \_ Reducing the load of ΕΠ and ΕΡΔΙΠ faculty, comparable to that at the university level, thus improving teacher-student interaction and offering faculty more space to do research
- \_ Reducing the number of incoming students, and possibly raising the [βάρεις] for admission, both of which will help the aforementioned reduction of faculty load, increase the quality of entering students, reduce attrition, and improve graduation rates.

- \_ Developing graduate programs to promote more in-depth training. This is totally consistent with the possibilities offered by the Department's approach and subject matter. In fact, some of the existing curriculum already reflects graduate-level quality (e.g., research methods, collaborative projects with faculty).
- \_ Developing collaborations with departments in other institutions, both in Greece and overseas.
- \_ Pursuing grant opportunities, alone, or in collaboration with other institutions.

## ***F. Final Conclusions and recommendations of the EEC***

It is the consensus of the External Evaluation Committee that the curriculum and research profile of the Department of Traditional Music at the TEI of Epirus compare well with international standards of higher education:

- a) The curriculum displays academic depth and rigor; it has integrated effectively the theoretical and applied study of Greek traditional and popular music.
- b) The research activity of the faculty (both academic and applied/laboratory) matches well the content and scope of the program.
- c) The Department has succeeded in creating a highly collaborative and participatory culture among faculty, staff, and students.
- d) The Department has already had substantial impact on the community through cultural events, concerts, conferences, service, professional consultation, and educational opportunities.

We would like to note that the DTM faculty came across as dedicated and with an enthusiastic attitude towards teaching. The EEC acknowledges the DTM's accomplishments to-date, the strengths of its unique program of studies, and recognizes its potential for future expansion.

The EEC also acknowledges that strategic planning and development of the Department is seriously constrained by the legislative framework imposed by the State and associated budget allocation. In order for the Department to fully achieve its objectives of excellence, it is necessary to have more flexibility in its operational and planning framework, which relates directly to faculty hires, numbers of student accepted, facilities, and services. Based on our previous observations and the DTM's IER, the EEC makes the following recommendations:

### **Recommendations to the State and the Institution**

- Reinststate the adjunct faculty contracts (συμβάσεις Εκτάκτων), ~10-15 per semester; adjunct faculty are necessary to deliver the applied music/lab component of the curriculum (almost 50%), which is best served by performers active in the entertainment and culture industries. The current hire freeze has hindered the implementation of applied music lessons/lab instruction, resulting in the “loss” of at least one semester.
- Limit the number of incoming students to a maximum of ~50-60 annually .
- Reduce the faculty teaching load so that it is brought within reasonable limits for higher education. Currently, the DTM’s faculty teaching load is 14-16 hours per week, closer to the high-school-level teaching load even though the DTM faculty members function under higher-education-level administrative and research expectations and load.
- Implement placement exams in music at the national level, or allow the faculty of DTM to create their own internal placement exams once students have been accepted into the program.
- Resolve all remaining barriers that impede graduates from competing for teaching positions at secondary schools, even though the Department has secured the appropriate certification of qualifications and degree recognition status (κατοχύρωση επαγγελματικών δικαιωμάτων).
- Resolve the issue of facilities and create available spaces for applied music studies commensurate with the number of students registered in the Department.
- Upgrade the Department’s computer labs, since they constitute a vital part of the curriculum (audio capture, editing, notation, etc.).
- Help reconstitute and expand on cultural events (such as “Open Gates”) that have made the Department an integral part of the city’s community. (The DTM should also try to identify it’s own funding sources for this purpose)
- Make plans to hire a professional staff member (at the Department or Institutional level) that could offer counseling services to students (ideally, a social worker).

### **Recommendations to the Department of Traditional Music**

- Work towards increasing the number of international students joining the Department via ERASMUS. To enable the exchange of students bilaterally, the DTM faculty need to inform foreign students that instruction in English is possible, even though the Department does not offer any specific courses in English. This is a common practice in other, non-English-speaking countries,

and the faculty should advertise that option.

- Continue to administer formal course evaluations to students and institute a secure process whereby these evaluations are handled and kept by the Department for future assessment purposes. The low participation of students in this teaching evaluation process is an issue that should be addressed
- Initiate and maintain regularly updated (ideally online) records of placement and of academic, artistic, and professional accomplishments of DTM alumni. As educators, our best means to illustrate the value and necessity of our work is through the accomplishments of those we teach and mentor. The DTM has a lot to brag for and, in the midst of all the other responsibilities of its faculty/staff, needs to find time to do so.
- Continue the creation of original printed and audio material under the TEI of Epirus label. The high quality of those publications will continue to raise the profile of the Department.
- Make efforts to secure independent funding that would help reconstitute and expand on cultural events (such as “Open Gates”) that have made the Department an integral part of the city’s community. (The institution and state should also contribute/match)
- In terms of process, the EEC’s recommendation for future evaluation cycles is for the Department to work towards ensuring that the IER documents (including as many accompanying appendices as necessary) are written, compiled, and cross-referenced in a way that the report package can stand alone as an effective representation of the Department’s past and present accomplishments.

In closing, the EEC believes that the Department will reach its full potential if it is given the opportunity to be integrated within an institution (whether University or TEI) that focuses on Arts and Humanities. Sharing resources with other relevant academic units will prove beneficial not only to the DTM but also to the Institution to which it belongs. We encourage the TEI administration and all other administrative and state constituents to continue their discussions toward that direction, since, under the current circumstances, it appears to be a viable and desirable option for the future of this uniquely original and successful program.

**The Members of the Committee**

Name and Surname	Signature
1. __Pantelis N. Vassilakis, Ph.D (coordinator)_____	PNV_____
2. __Panayotis Mavromatis, Ph.D. _____	PM_____
3. __Eftychia Papanikolaou, Ph.D._____	EP_____

February 28, 2014